



Ocala Municipal Arts Commission Agenda - Final

Wednesday, April 2, 2025

Meeting Information

Location

Ocala City Hall
110 SE Watula Avenue
Second Floor - Council Chambers
Ocala, Florida

<https://www.ocalafl.gov/meetings>

Time

4:00 PM

Board Members

Emily Andrews
Jaye Baillie
Arnold Barbaro
Pedro "Tito" Comas
Jean Floten
Dr. Leslie Hammond
Brooke Hutto
Natalie McComb
Darian Mosley
David Reutter
Greg Thompson

Staff:

Emily Parkman
Cultural Arts Supervisor
Growth Management Department

Jeff Shrum, AICP
Director
Growth Management Department

Aubrey Hale
Planning Director
Growth Management Department

William Spinney
Community Outreach Manager
Growth Management Department

Yiovanni Santiago
Committee Secretary

WELCOME!

All members of the public are invited to attend. If reasonable accommodations are needed for you to participate in this meeting, please call 629-8287 forty-eight (48) hours in advance so that arrangements can be made.

APPEALS

Any person who desires to appeal any decision at this meeting will need a record of the proceedings and for this purpose may need to ensure that a verbatim record of the proceedings is made that includes the testimony and evidence upon which the appeal is made.

1. Call To Order
 - a. Roll Call
2. Proof of Publication

The public notice for the Ocala Municipal Arts Commission Advisory Committee was posted on March 26, 2025.
3. Approval of Minutes
 - a. [February 2, 2025](#)
4. Grants/ Application
 - a. None
5. Project Updates
 - a. [Levitt AMP Ocala MCA Awning Project Update](#)
6. Other Business
 - a. [Current OMAC Grant Balance 4.2.2025](#)
 - b. [Ocala Code of Ordinance OMAC](#)
 - c. [Guidelines for the Ocala Public Art Program 2025](#)
 - d. [OMAC - Public Art Policy for OMAC](#)
 - e. [OMAC Art Review Guidelines](#)
 - f. [Guidelines - Mural funded by the CRA](#)
7. Public Comments
8. Staff Comments
9. Board Comments
10. Next Meeting: June 4, 2025
11. Adjournment



Ocala

Legislation Text

110 SE Watula Avenue
Ocala, FL 34471

www.ocalafl.gov

File #: 2025-1052

Agenda Item #: a.

Submitted By: Cultural Arts Manager Emily Parkman

Department: Growth Management

Ocala Municipal Arts Commission

February 2, 2025



Ocala

Municipal Arts Commission

Minutes

110 SE Watula Avenue
Ocala, FL 34471

www.ocalafl.gov

Wednesday, February 5, 2025

4:00 PM

1. Call To Order

a. Roll Call

Present: Emily Andrews
Jaye Baillie
Jean Floten
Leslie Hammond
Brooke Hutto
Darian Mosley
David Reutter
Greg Thompson

Absent: Pedro "Tito" A. Comas

Excused: Arnold Barbaro
Natalie McComb

2. Proof of Publication

The public notice for the Ocala Municipal Arts Commission Advisory Committee was posted on January 29, 2025.

3. Approval of Minutes

December 4, 2024

Attachments: [12.4.24 OMAC Minutes Draft](#)

RESULT: APPROVED

MOVER: Emily Andrews

SECONDER: Jean Floten

AYE: Andrews, Baillie, Floten, Hammond, Hutto, Mosley, Reutter and Thompson

ABSENT: Comas

EXCUSED: Barbaro and McComb

4. Grants/Application

None

5. Project Updates

a. Artify Ocala/ Ocalian Knights Storytelling Final Report

Attachments: [EXPENSE REPORT STK 2024](#)
[Grant Recipient Report Fillable Form \(1\)](#)
[STK PhotoSheet](#)

Artify Ocala Vice President Greg Wesolowski provided the final report for the Storytelling Knights program. This grant helped introduced Storytelling Knights program to the Marion County Public Library system, hosting three events across multiple locations. These events featured eight story sessions and 32 group exhibit rooms, welcoming over 250 community members. Participants engaged in tabletop gaming and collaborative storytelling, fostering essential skills such as communication, teamwork, problem-solving, and creative thinking-all within a safe and inclusive environment.

b. Ocala Main Street Vacant Window Mural Project

Cultural Arts Supervisor Emily Parkman provided an update on the Ocala Main Street Vacant Window Project. The Ocala Municipal Arts Commission (OMAC) awarded \$1,000 to Ocala Main Street for their storefront vacant window mural proposal. A timeline for the completion of the mural was requested. Economic Development/Cultural Arts Coordinator Charlita Whitehead mentioned that they have been in communication with the Executive Director of Ocala Main Street and a meeting is scheduled to discuss the timeline for the project's completion.

6. Other Business

a. Current Balance of License Plate Grant Fund

Ms. Parkman provided an update on the current balance of the License Plate Grant fund.

b. East CRA - Justin Alsedek Mural Project

Attachments: [8th Ave Mural](#)
[Public Artist Project Detail Sheet 1-20-2025.1](#)

Ms. Parkman provided an overview of the operations of the Community Redevelopment Agency (CRA). The CRA uses tax revenue from the County and City to tackle issues of slum and blight in designated geographic areas. It supports redevelopment through grant programs, property acquisition and redevelopment, capital improvement projects, and planning initiatives. The agency is organized into four sub-areas to include: Downtown, North Magnolia, East Ocala, and West Ocala, each with its own plan, budget, and allocated funds.

Ms. Parkman proposal is to establish OMAC as an Advisory body to support the project review and approval process for public art funded by CRA. Under this structure, public art projects requesting CRA funds would undergo a review process similar to the existing system for Downtown, Ocala projects. OMAC would evaluate each proposal along with the necessary applications, paperwork, and design submissions and then provide recommendations. These recommendations might detail reasons to move forward with a or advise against it. Rather than issuing an official stamp of approval, OMAC would offer guidance, suggestions, comments, and concerns for the CRA board to consider when deciding on project funding.

Ms. Parkman stated this approach would provide valuable oversight and ensure that public art projects receive thorough review, especially for board members who may be less familiar with the nuances of public art initiatives.

Ms. Parkman reviewed the first application with the East Ocala CRA, Artist Justin Alsedek is proposing to create a Mural at the property located at 1525 NE 8th Ave. The purpose of the public art is to continue the positive impact of public art along the 8th Ave Corridor. The dimensions of the Mural is 100 ft x 10 ft on Corrigated Metal. The overall project cost is \$20,000, and through the CRA grant the applicant is looking for 50% of reimbursement cost of \$11,000.

- RESULT:** APPROVED
- MOVER:** Jean Floten
- SECONDER:** Leslie Hammond
- AYE:** Andrews, Baillie, Floten, Hammond, Hutto, Mosley, Reutter and Thompson
- ABSENT:** Comas
- EXCUSED:** Barbaro and McComb

c.

Accession

1. Marion Flow

- Attachments:** [Accession Form - Marion Flow](#)
[Marion Flow 1](#)
[Marion Flow 2](#)
[Marion Flow 3](#)
[Marion Flow 4](#)
[Marion Flow 5](#)
[Marion Flow 6](#)

Ms. Parkman provided an update on the Marion Flow Mural and is proposing the accession of the mural.

- RESULT:** APPROVED
- MOVER:** Brooke Hutto
- SECONDER:** Leslie Hammond
- AYE:** Andrews, Baillie, Floten, Hammond, Hutto, Mosley, Reutter and Thompson
- ABSENT:** Comas
- EXCUSED:** Barbaro and McComb

d.

1. Weekend Plans

- Attachments:** [Deaccession Report - Weekend Plans](#)
[Weekend Plans](#)

Ms. Parkman provided an update on the Weekend Plans Art awning mural and is proposing the Deaccession of the mural.

RESULT: APPROVED

MOVER: Jean Floten

SECONDER: Brooke Hutto

AYE: Andrews, Baillie, Floten, Hammond, Hutto, Mosley, Reutter and Thompson

ABSENT: Comas

EXCUSED: Barbaro and McComb

7. Public Comments

None

8. Staff Comments

Ms. Parkman provided an update on ongoing projects including the Artist Roster Open Call, OMAC brochure/marketing, and the Community Foundation Fund for Public Maintenance, with further updates expected in April alongside discussions with City staff regarding marketing and fundraising. Additionally, marketing materials for the Artist End of Life branch and Leavitt AMP Open Call Music Series.

9. Board Comments

None

10. Next Meeting Date: April 2, 2025

11. Adjournment

The meeting adjourned at 5:30 p.m.



Ocala

Legislation Text

110 SE Watula Avenue
Ocala, FL 34471

www.ocalafl.gov

File #: 2025-1045

Agenda Item #:

Submitted By: Cultural Arts Supervisor Emily Parkman

Department: Growth Management

Ocala Municipal Arts Commission

Levitt AMP Ocala MCA Awning Project Update

Levitt MCA awning project

Fridays, March 14 – May 16

6-8 PM

Webb Field

5 Selected Artists and their 2 genres:

- **Arianna Leon Ubert** – Mexican Folk, Reggae
- **George Tripp** – New Americana, Punk/Rock
- **Jordan Jones** – Funk, Gospel
- **Lillian Hart** – Afro-Cuban Jazz, Blues
- **Tracie Thompson** – Country, Venezuelan Joropo/Appalachian Folk





Ocala

Legislation Text

110 SE Watula Avenue
Ocala, FL 34471

www.ocalafl.gov

File #: 2025-1046

Agenda Item #: a.

Submitted By: Cultural Arts Supervisor Emily Parkman

Department: Growth Management

Ocala Municipal Arts Commission

Current OMAC Grant Balance 4.2.2025

Current Balance:

Total: \$9,745.72 with -\$1,000 pending = \$8,745.72 (4/2)

Available to spend FY2025: \$4,400.00 (includes Ocala Main Street \$1,000 pending payment)



Ocala

Legislation Text

110 SE Watula Avenue
Ocala, FL 34471

www.ocalafl.gov

File #: 2025-1047

Agenda Item #: b.

Submitted By: Cultural Arts Supervisor Emily Parkman

Department: Growth Management

Ocala Municipal Arts Commission

Ocala Code of Ordinance OMAC

DIVISION 3. - MUNICIPAL ARTS COMMISSION**Sec. 2-141. - Purpose.**

It is the legislative intent of the city council by this division to provide for the artistic and cultural development of the city by establishment of a municipal arts commission as an advisory agency to the city government and the citizens of the city. This division shall be construed to secure the beneficial interest and purpose of providing concern for and coordination of the artistic and cultural development of the city as a part of the general health and welfare of the inhabitants of the city.

(Code 1961, § 2-47(a); Code 1985, § 2-146)

Sec. 2-142. - Established.

There is hereby established a municipal arts commission.

(Code 1961, § 2-47(b); Ord. No. 1612, § 1, 11-8-83; Code 1985, § 2-147)

Sec. 2-143. - Composition; term of members; compensation of members.

The municipal arts commission shall consist of eleven members to be appointed by the city council for a term of up to four years. Appointments shall be made by city council on the basis of experience and interest in the cultural arts at the sole discretion of city council. Whenever possible, the membership of the municipal arts commission shall include a representative member from the College of Central Florida's Visual and Performing Arts Department, Fine Arts for Ocala (FAFO), Marion County School Board, Marion Cultural Alliance (MCA), Ocala Civic Theater, and the Ocala Symphony Orchestra.

(Code 1961, § 2-47(b); Ord. No. 1612, § 1, 11-8-83; Code 1985, § 2-148; Ord. No. 1777, § 1, 9-24-85; Ord. No. 2266, § 1, 3-17-92; Ord. No. 4040, § 1, 4-17-01; Ord. No. 2010-44, § 3, 5-4-10; Ord. No. 2012-25, § 1, 3-20-12)

Sec. 2-144. - Meetings.

The commission shall hold regular quarterly meetings or as otherwise required to adequately carry out their duties.

(Code 1961, § 2-47(b); Ord. No. 1612, § 1, 11-8-83; Code 1985, § 2-149; Ord. No. 1777, § 2, 9-24-85; Ord. No. 2266, § 2, 3-17-92; Ord. No. 2010-44, § 4, 5-4-10; Ord. No. 2012-25, § 2, 3-20-12)

Editor's note— Ord. No. 2010-44, § 4, adopted May 4, 2010, renamed § 2-144(caption) to read as herein set out. Prior to amendment, § 2-144 pertained to composition; term of members; compensation of members.

Sec. 2-145. - Duties.

The municipal arts commission shall act in an advisory capacity to the city government in connection with the artistic and cultural development of the city and aesthetic aspects of city activity. The city officials and officers and the staff of city departments may consult with the commission from time to time on matters coming within the scope of this division, and the commission shall advise and consult with such officials, officers and staff of city departments in connection with the artistic and cultural development of the city and the aesthetic aspects of its activities.

(Code 1961, § 2-47(c); Code 1985, § 2-150)

Sec. 2-146. - Expenditures; acceptance of funds.

No solicitation for or expenditure of funds shall be made, endorsed or supported in any manner by the municipal arts commission unless specifically authorized and approved by the city council in accordance with city council adopted policy in regard to same. The city is authorized to accept gifts or pledges for furtherance of purposes of this commission. The commission may accept and expend, with city council approval, funds collected by the county pursuant to F.S. § 320.08058. These funds shall be expended so as to benefit the citizens of the city and the citizens of the county.

(Code 1961, § 2-47(d); Code 1985, § 2-151; Ord. No. 2785, § 1, 9-9-97; Ord. No. 2012-25, § 3, 3-20-12)

Secs. 2-147—2-160. - Reserved.

SEC. 122-968 PUBLIC ART

- (a) A no-fee permit is required for any public art, as defined in this division.
- (b) Public art shall be submitted, reviewed, and completed in accordance with the City's public art policy.
- (c) No part of the public art shall advertise, specifically identify, or include a business, service, or product.
- (d) To the extent feasible, the public art shall be vandal and graffiti resistant.
- (e) All public art is subject to the discretionary review of the Ocala Municipal Arts Commission, which will make a recommendation to the planning department as part of the permit review process.



Figure 4.15: Public art



Ocala

Legislation Text

110 SE Watula Avenue
Ocala, FL 34471

www.ocalafl.gov

File #: 2025-1048

Agenda Item #: c.

Submitted By: Cultural Arts Supervisor Emily Parkman

Department: Growth Management

Ocala Municipal Arts Commission

Guidelines for the Ocala Public Art Program 2025



Guidelines for the Ocala Public Art Program

1. General

The City of Ocala Cultural Arts Division (CA) is dedicated to enhancing our public spaces and transforming ordinary spaces into destinations for everyone to experience. As part of this function, CA administers the Public Art Program (Program), and encourages artists locally, regionally, and nationally to consider participation in the Program. The Program occurs City-wide and encompasses both public and private property.

Simply put public art is art in public spaces. The term “public art” may conjure images of historic bronze statues of a soldier on horseback in a park. Today public art can take a wide range of forms, sizes, and scales-and can be temporary or permanent. It often interprets the history of the place, its people, and perhaps addresses a social or environmental issue. Public art can include murals, sculpture, memorials, integrated architectural or landscape architectural work, community art, digital new media, and even performances and festivals!

-Americans for the Arts

CA is also responsible for maintaining over 90 artworks already installed as a part of the Program, as well as determining whether to accept proposed donations of artwork and curatorial work associated with the collection.

These Guidelines are intended to describe how the Program operates, especially in relationship to interested artists and the communities where Public Art projects will be located. Because of the nature, configuration and use of buildings, projects, and improvements are so varied, these Guidelines should not be read as rigid, legal standards.

2. Notice to artists; opportunity to participate.

The Program staff of CA is responsible for identifying locations that are appropriate for the Program as well as notifying artists through calls, invitations, or selections from the Public Art Roster of upcoming projects.

- Specific projects will be announced through a call, invitation, or selections from the Public Art Roster.
- The Program staff will notify the arts community of upcoming calls for projects, through any or all of the following: arts organizations, art galleries, art schools, art centers, or museums.



- The Program staff will also announce upcoming calls for projects through appropriate arts-oriented and other media.
- The Program staff will send email announcements of calls for projects to arts organizations and artists who request including in an email list.

3. An artist's inclusion in the Public Art Roster.

The Program staff also maintain a registry of artists who have applied to the Public Art Roster. As will be seen in section 4 (d) below, inclusion in the registry presents potential advantages for an artist.

The Program staff accepts submissions for the Public Art Roster through solicitation posted on the City's website, a distributed Press Release, and additional marketing through arts platforms, such as Americans for the Arts. Included as part of the registration process is a waiver/release of liability. The waiver/release will assure a frank and honest discussion of the artist's submission by protecting the City of Ocala, its employees and officers, and their respective consultants (community interests, other members of the arts community, etc.) from claims for damage to reputation, etc., because of comments made in the evaluation of submissions.

An artist may withdraw his/her submission from the Public Art Roster at any time, either permanently or for as long or short a period as the artist determines. An artist may withdraw by submitting a request in writing and will not be acted on until verified. An artist who submitted information to the City of Ocala, prior to the 2020 Public Art Roster call, is encouraged to update his/her materials through the next Public Art Roster call.

An artist may also update his/her registry materials, by adding images through submission via artinfo@ocalafl.gov.

4. How work is selected for a Public Art Project.

The Program is intended to be both project-specific and community-based. Once a project has been identified, the Program staff takes the following steps:

- a) If the budget available for the project is no more than \$10,000 (including the artist's fee, cost of fabrication and cost of installation) or is commissioned through private funds for a specific artist project, the project will usually be awarded as a direct commission, rather than through a competitive process as described below. All the consultation with the affected community/business(s) and government agencies will still take place.



- b) The Program staff will study the project to learn the intended timetable of the construction work, as well as its scope, purpose and configuration, in an attempt to determine which types of artwork will be suitable for the location, as well as size limitations and/or preferences. This is not pre-judging of any specific artwork, but an attempt to avoid placing a type of artwork in a setting where the artwork, by its nature, may be in danger (examples include: sculptures not able to withstand the climate and/or elements, paintings on surfaces subject to significant deterioration, etc.). The Program staff may, but is not required to, consult with knowledgeable persons about the suitability of any type of artwork for the specific site.
- c) The staff will notify the local community of the opportunity for placement of public art through a 5-year Public Art Plan (to be initiated in November 2021) to be updated annually based on funding approvals. Intermittent updates to the Annual Plan may be made dependent on private or grant funding as secured. In the Public Art Plan community partners and participating organizations will be identified. The Program staff, upon the approval of the Public Art Plan through the Ocala Municipal Arts Commission (OMAC), will make the Plan available on the City's website. In the rest of these Guidelines, all of these aforementioned stakeholders, organizations, and individuals will be referred to as "community interests".
- d) After approval of the Public Art Plan, Program staff will begin notifying artists that meet the respective space, style, and commission requests identified in the Plan upon securing funding, as determined by call, invitation, or commission. The Program staff will research the Public Art Roster to identify artists on the registry that might be suitable, or that have done work in a category that might be suitable for the location.
- e) The Program staff will notify such artists (a minimum of three) of the opportunity to participate in the Program (with the exception of private commissions). The notice given to artists will describe: the public construction/renovation work, the site, the intended use of the finished building, structure, or improvement; the approximate area available for installation of artwork (including dimensions of space and type); the anticipated schedule of the construction/renovation work; the deadline for submissions; and any other information the Program staff feels necessary to provide proper notice of the opportunity for participation (including general concept and materials). The submitting artist, at his/her option, may also provide an explanation of the submitted work/concept, its relation to the site/Ocala/Florida, its relation to the intended neighborhood, or other



information the artist believes will aid the Program staff in making an informed decision.

- f) Next, the Program staff will evaluate the submissions. In evaluating submissions, Program staff will strive for diversity, including variety of types of artwork, styles, scales, and mediums. The staff may, but is not required to, consult knowledgeable people in the arts community, both in Ocala and elsewhere, about how any submission relates to the intended site and the artistic merit of the submission; and about any other aspect of the project. After evaluating all the submissions, the Program staff may have further discussions with community interests in attempting to reduce the number of submissions to a group of finalists. The Program staff may, but is not required to, conduct one or more additional reviews for purposes of expediting consultation with community interests.
- g) The Program staff will seek final selection recommendation of approval of an artist (based on portfolio and resume) or artwork (if work is currently existing) from OMAC. At the OMAC meeting, Program staff will present one or more finalists for discussion of the artwork(s) and for community response and feedback.
- h) The Program staff may have to negotiate changes in a submitted work based on community feedback and concerns, finances, space limitations, time, or some other aspect of the submission and the project.
- i) Upon recommendation of approval from OMAC of the selection of the most appropriate artist(s)/artwork(s) for each project, the Program Staff will invite artist(s) to enter into contract with the City of Ocala to supply artwork proposals/concepts and subsequent installation of the artwork upon final concept evaluation and approval by Program staff and may include additional approvals from partners and/or property owners. Invited artists who are not in the registry will be asked to sign a waiver/release of liability, as described in part 3 above. All invited artists may be asked to provide other information the Program staff needs to make an informed decision on the artwork. The Program staff will notify all submitters of the final selection.

In developing a list of finalists and making a final recommendation, the Program staff will take into consideration the following factors:

- the size, shape, location, configuration and use of the building or site of the project;



- the appropriateness of formal and stylistic elements as well as materials for the project;
- the possible thematic congruity between the artists preferred body of work and the project;
- the skill, reputation, and demonstrated ability of the artist;
- community ties between the artist and the project, where appropriate;
- the economic feasibility of utilizing the artist for the project.

5. Responsibilities of artists.

An artist who wishes to participate in the Public Art Program must:

- respond to notices in a timely and complete manner;
- be available for follow-up communications with Program staff;
- be able to explain his/her submitted work in writing;
- develop and adhere to a project budget;
- perform within the schedule of a project and willing to adjust according to timeline changes outside of the control of the Project Manager (i.e. construction delays, weather, etc.)
- sign necessary documents in a timely manner (i.e. contract, Notice to Proceed, submission of invoices, etc.)
- deal responsibly with Program staff, his/her suppliers, fabricators and installers.
- guarantee their work against all defects of material and workmanship for at least one year following installation; specific artist warranties will be included in contract.
- provide a final maintenance drawings/instructions and schedule including products to be used in the event of graffiti, general care, etc.

During the course of evaluations, an artist may be asked about any of these factors, and to further demonstrate his/her ability to meet the above requirements.

If an artwork proposal commissioned through the Public Art Program is rejected, the artist must reclaim any models within 90 days after first contacted to do so by the Program staff, or the model will become City of Ocala property and will be subject to destruction.

6. Conservation and maintenance of the Public Art Collection.

Since the inception of the Cultural Arts Division in 2017, over 100 sculptures, murals, mix-media, and functional pieces have been donated, commissioned or purchased for the City of Ocala's Public Art Collection. Some of these artworks are installed outdoors, others are placed in semi-enclosed settings and others in indoor public spaces. Artwork can be affected by exposure to light (natural and artificial), wind, air-borne dust, temperature and humidity changes, vibration, precipitation and other conditions. On occasion, an artwork



may also suffer physical damage as a result of an accident or vandalism. Without long-term maintenance, the artworks risk serious degradation as the collection ages.

The Public Art Program has a limited, annual conservation budget that is used to maintain, preserve and protect the collection. Program staff monitors the condition of artworks and encourages representatives of City departments and other participating public agencies, as well as the general public, to advise CA of damaged, degraded or at-risk artworks. Upon receiving information of any such work, one or more staff members will assess the work to determine the extent of damage, degradation or risk; perform effective measures to repair, restore or protect the work; consider the cost of such measures; and weigh the possible effect of delaying those measures. The staff will then review available resources to see how to address the most serious problems first and then recommend appropriate action to the Division Head or his/her designee. Any repairs of the Public Art Collection are up to the discretion of the CA staff. To the extent practicable, CA staff will first consult with the artist for repairs and the artist shall be given the opportunity to accomplish such repairs at a reasonable fee. If not practicable, CA staff will utilize professional services and best practices.

The overall policy of CA is to preserve as much of the Public Art Collection as possible in the current locations of the various works. Barring extreme cases, this typically means repairing and restoring as many works as available resources allow. The general order of priorities of works receiving repair or restoration is as follows:

1. Works that have suffered serious damage;
2. Works that have suffered serious degradation;
3. Works that have suffered minor damage;
4. Works that have suffered minor degradation;
5. Works at risk of degradation.

But these priorities cannot be followed in every instance. Some repair and restoration measures may exceed the available maintenance budget; in some cases, restorative or repair measures may require a highly specialized conservator or technician, who is currently unavailable. Some works may be beyond repair. Some works, because of their condition, may constitute a danger to the public who use the public facility of its intended purpose. In these instances, CA reserves the right to remove the artwork from its public setting until it can be restored and reinstalled or in extreme cases recommended for deaccession.

Program staff will conduct annual Public Art Damage Assessments utilizing the priorities above to determine major repairs and develop an action plan for funding and scheduling availability.

7. Accession and Deaccession of Public Art Collection.



Because public art has a history of controversy, both acquiring and disposing of any artwork in the Public Art Collection shall be considered carefully, follow City's policies and procedures with appropriate documentation, and have formal review and majority vote by OMAC. Since the City wishes to preserve as much of the Public Art Collection as possible, disposal of artwork will be seldom undertaken and not because of current trends or popular fashion. Acquisition of artwork will be referred to as accessioning meaning the act of coming into possession/adding something to the Public Art Collection. Disposal of artwork will be referred to as deaccessioning meaning the act of removing artwork from the Public Art Collection through donation, returns/buy-backs, sale, relocation/removal, and/or disposal/destruction.

All artwork within the Public Art Collection will be appropriately accessioned and deaccessioned according to City policies to ensure accurate reporting for the public, maintenance routines, City insurance, and City asset records. All accessions and deaccessions will have corresponding reports and capital asset acquisition/disposition forms. Final recommendations to approve accessioning and deaccessioning will occur by majority vote of OMAC.

8. Donated works of arts.

On occasion, a generous person seeks to donate one or more works of art to the City. Understandably, a donor wants his/her generosity to be acknowledged by a public display of the donated work(s). Unfortunately, this cannot always be done to the donor's satisfaction.

Responsible ownership of art requires a commitment of resources to conserve and protect it. If CA is not involved in the planning of these donations, and must deal realistically with limited resources, then it is the division's policy to accept donation of art only if: the work has artistic merit; the work augments, rather than disrupts, the overall City collection; a suitable location is available for the donated work(s); and the donor has arranged for costs of installation of the donated work(s) and conservation for up to ten years.

The task of identifying suitable locations falls to the Public Art Program staff. In doing this, the members of the staff take into consideration the durability of the materials used by the artist; the nature, size and configuration of the work(s); and the sizes, configuration, intended uses and risk factors of various available locations (with priority given to those overarching locations identified in the Public Art Plan with placement determined at the general discretion of the Program staff). The Program staff will notify the Division Head of any suitable locations identified in this process, pending further approval(s) of affected agencies.

All donations require a written proposal or letter of intent to City of Ocala Cultural Arts with the following specifications:



- proposed gift
- gift monetary value
- artist(s)
- title
- medium/materials
- dimensions
- digital images of gift
- maintenance requirements
- installation assistance
- financial conservation plan for ten years (contribution of at least 5% of total value)

All maintenance/conservation monetary donations will be held in the Public Art Maintenance Fund with the Community Foundation. Donors should obtain independent advice regarding the tax consequences of their gifts. Outside appraisals or opinions should be used when the value of the work exceeds \$5,000.

All donations/gifts will be presented before City Council for approval and acquisition.

9. Seasonal and thematic displays of art throughout the City.

Occasionally, CA will present a temporary or seasonal display of artworks centered on one type of object (such as “Horse Fever”) or centered on a theme. These programs are arranged in cooperation with other affected City, County, and State agencies, such as the Mayor’s Office, City Manager’s Office, Tourism Development Council, and the Department of Transportation for placement on sidewalks or other public ground. No general policy or procedures can be announced concerning such programs because the City, the visual arts, public interests and public perception are constantly evolving. Such matters as traffic patterns, construction activity, development and redevelopment of neighborhoods, artistic techniques and materials, artistic visions, and ideas or current interest can all affect a seasonal or thematic exhibit, and all these changeable factors must be considered simultaneously. When and if such a temporary or seasonal display is planned, CA will announce the central object or theme, the extent and duration, how artists might participate, and other relevant factors.

10. Exhibits in Parks, Cultural Nodes, and Cultural Corridors

Within the City of Ocala Parks, Cultural Nodes and Cultural Corridors, CA will continue to seek out and present interesting artists, art forms, and themes for presentation to the public, with the intention of increasing education and public awareness of and interest in the arts. The Public Art Program staff identifies possible themes, categories of work, and artists for these displays through research, interaction with their counterparts in other



jurisdictions, and communication with the local arts community. Suggestions from interested persons are also considered.



Ocala

Legislation Text

110 SE Watula Avenue
Ocala, FL 34471

www.ocalafl.gov

File #: 2025-1049

Agenda Item #: d.

Submitted By: Cultural Arts Supervisor Emily Parkman

Department: Growth Management

Ocala Municipal Arts Commission

OMAC - Public Art Policy for OMAC



City of Ocala's Public Art Program

Purpose

- to further the development and public awareness of and interest in, the fine, performing, and cultural arts
- to increase employment opportunities in the arts
- to increase accessibility of arts within Ocala
- to encourage the integration of art within infrastructure development both public and private
- to promote and provide guidelines for art incorporated within public spaces
- to provide a creative avenue for active placemaking
- to provide education opportunities for the community
- to promote a sense of pride and an opportunity for community building
- to provide inspiration to and within the community
- to provide Quality of Place to all residents and visitors

Goals

- develop public art projects which enhance the visual design and content of Ocala on a whole as well as individual neighborhoods.
- develop public art projects which will enhance the tourist and economic potential of the City and particular sites within the community.
- maintain a strong identity for Ocala as a State example of excellence in arts, culture, and arts education.
- integrate public art projects into the City's design review process and include artwork and artistry in the planning and design of new and existing City buildings and structures.
- reflect the diverse spectrum of beliefs, cultural heritage and traditions, and artistic expressions of the City.
- include works representing a broad variety of artists, media and styles.
- include works that support diverse community and audience interests.
- include different components of public art including temporary and permanent works of art in public places; works of art purchased or created for display in public places; and works of art in private development projects.
- inform and work to increase understanding within the community about the purposes and meaning of art in the Collection through art outreach education, media and social events.
- document, maintain, and conserve works of art in the Collection.
- develop opportunities for established, emerging, and local artists.



- work with local artists and other private and public arts organizations collaboratively to maintain strong cooperative leadership.

Administration

City of Ocala's Public Art Program is administered by staff of the City's Cultural Arts Office.

Staff is responsible for carrying out the guidelines and City administrative procedures to accomplish the recommendations of the OMAC Board which are approved by City Manager.

Site Selection

Consult the inventory of City owned facilities, fields, property, and parks. Determine which city owned site would be the best location(s) for installing specific artwork or private site with ability for art easement.

Site Specific:

1. Select a location where artwork would be a valuable addition to the community.
2. Solicit proposals from artists to create specific work for that location.

Non-Site Specific:

1. Identify or receive appropriate artwork after approvals.
2. Consider and discuss all available site options for installation.

Criteria to be used for site selection should include:

- Lack of conflict with the principal purpose of the location;
- Suitability of the artwork's scale and character to the location;
- Role that the artwork would play as a citywide vs. neighborhood related feature;
- Diverse artists' work and diverse works of art citywide;
- Availability of suitable physical space for artwork;
- Appropriateness of temporary, rotating, or permanent installations in a given location;
- Presence of residents to enjoy the artwork and to deter vandalism;
- Environmental suitability of the artwork in the location; and
- Costs to establish and maintain at site and availability of secure funding sources.



OMAC - Art Council/Advisory Board

Purpose

- designated Local Arts Agency for Marion County (est. 1992).
- advise and help guide City policies in connection with artistic and cultural development within Ocala.
- secure beneficial interest and collaborations for arts and culture development in Ocala for the general health and welfare of its inhabitants.
- make decisions and recommendations regarding acquisition of works of art for the City to ensure diversification of the Public Art Collection.
- advise and assist with art programming to further the development of art and culture in Ocala.
- establishment of regulations or guidelines necessary to carry out the purposes of the Public Art Program.
- provide financial grant opportunities for arts and culture within Marion County through the state license plate funding initiative "State of the Arts."
- encourage public art activities, events, programs, education, etc. and promote public engagement.
- establish funding strategies in order for the City to carry out the Public Art Plan including general fund allocations, public art maintenance fund, percent for arts program, and the creation of a nonprofit body.

Membership

- eleven members with experience and interest in arts and culture, all of whom shall reside in the City of Ocala and be appointed by City Council. Whenever possible, the membership of the municipal arts commission shall include a representative member from the College of Central Florida's Visual and Performing Arts Department, Fine Arts For Ocala (FAFO), Marion Country School Board, Marion Cultural Alliance (MCA), Ocala Civic Theatre (OCT), and Ocala Symphony Orchestra (OSO).
- terms begin on March 1st and are four years in duration.
- vacancy occurs, appointments are made by City Council on the basis of experience and interest in the cultural arts; applications are received and reviewed by the Clerk's Office.
- Board members generally represent all fields of the visual arts, including knowledgeable lay persons and represent the diversity of the community.

Duties

- oversee the implementation of the Community Cultural Arts Plan.
- promote advocacy for the arts.
- oversee policy development and implementation of the arts and culture in Ocala.



- participate in public art dedication ceremonies and events.
- maintain communications with their respective City Councilors or organization leaders if they are serving in appointed positions.
- participate in determining the general direction of the Public Art Program.
- review and recommend artwork, projects, and programming for the Public Art Program.

Committees

- The OMAC Board may establish various forms of committees to assist in carrying out the goals of the OMAC Board and Public Art Program. The size and duration of committees vary according to the scope of various projects.
- The most common committees are the project specific Art Selection Committees and the Unsolicited Proposal Committee. The Unsolicited Proposal Committee is a standing committee for reviewing unsolicited proposals for artwork to become part of the Public Art Collection.
- Committees can be formed at any time and shall serve for maximum of one year. There shall be a minimum of three and a maximum of five OMAC Board members serving on any Committee.
- All Committees and Subcommittees are subject to Florida State Sunshine Law statutes and requirements.

Selection and Acquisition of Works and Art

Initiation of Public Art Projects:

Concepts for public art projects (not existing works of art) may be initiated and brought to the Board for consideration by the following entities; members of the public, the Mayor, the City Council, a User Department/Agency representative, a neighborhood group or other community organization, private donor(s), an OMAC Board member, or Cultural Arts staff.

- **Unsolicited Proposals:** Acquisition of existing Works of Art or for procuring art from a particular artist, for consideration for purchase or donation, can be submitted by an artist, members of the public, the Mayor, the City Council, a User Department representative, a neighborhood group or other community organization, private donor(s), an OMAC Board member, or Public Art staff. The Board shall consider the Unsolicited Proposal at least annually.
- **Public Art Plans:** The Program may develop comprehensive plans to establish particular parameters, themes, or objectives in relation to a particular project or series of projects. A plan may be developed in response to other City projects, such as capital construction projects, historic zoning plans, or cultural enhancement endeavors. Plans shall be reviewed and approved by the OMAC Board and other appropriate administration officials.
- **Public Art Policies:** The Program may develop comprehensive policies and procedures to establish specific parameters or objectives in relation to particular genres of public art such as murals, digital, and temporary art installations and other forms of cultural assets or expressions.
- **Establishment of Project Planning or Art Selection Committee:** A Committee, established by the OMAC Board, can be convened for specific Project. The Committee Chairperson shall be appointed



by the Chair of the Board at the time the committee is formed. Each Committee, in most circumstances, shall include a minimum of three current OMAC Board members to serve as liaisons, one of which will serve as the chairperson of the committee, and User Department representative(s). OMAC Board Members whose term expires during a project may continue to serve as OMAC Board liaison to the committee for the duration of the project. When feasible, the remaining members of a Committee shall include one or more of each of the following: an artist and/or arts professional, a design consultant, a member of the facility users or constituent community and, in particular for works of art at sites out-of-doors, one or more representatives of the neighborhood or community. In an effort to maintain balance, for projects which involve multiple, official User Representatives, the same number of community representatives shall be invited to participate. Ideally there shall be a total of five to eleven members.

Make up of a Project Planning or Art Selection Committee:

OMAC Board Member(s) – Chair or cochair the Committee; relay important overarching Public Art Program goals, policies and procedures to the Committee; advise on art element matters and share the history and knowledge of other public art projects with the Committee.

User Agency Representative(s) – Convey to the Committee the mission of the User Agency; report on public use and interaction of the site and with other user agency staff; cultivate stewardship responsibilities from within the agency for the resulting project;

Neighborhood Representative(s) – convey to the Committee the immediate and broader neighborhood desires and concerns about the site or how the art project will function in the area; cultivate stewardship responsibilities from the neighborhood for the resulting project; provide regular reports to other neighborhood members and/or organizations during the selection process as well as during the artwork creation/installation process; establish local resources and network connections for the artist(s) to tap into for project design development and creation/installation.

Design Professional – provide to the Committee the intent of the architectural, structural, landscape or other design elements of the site or facility; recommend opportunities for the art to be more integrated into the site including ways to utilize electrical, structural, plumbing or other useful infrastructure; advise and provide to the selected artist(s) additional technical drawings or materials to assist with installation.

Artist or Arts Professional – assist with conveying to the Committee methods of interpreting and evaluating artistic craftsmanship, aesthetic design and meaning of public art design concepts; advise on methods for evaluating artists' background, experience and capacity for achieving successful project completion; and help other Committee members with art terminology and champion the role of the artist(s) in public art projects.

City Council Representative – assist with communications between the Committee and the City Councilor; advise on issues pertinent to the Council District and cultivate leadership and support for the project process and resulting artwork.

Public Art Program Staff – provide all required administrative functions to facilitate the Art Selection process including coordinating meetings and site visits; recording the actions of the Committee; creating, gathering, distributing, receiving and organizing materials and documents to ensure proper information exchange between all parties involved in the process; assist with preparation of the final Committee Art Selection recommendation back to the Board; providing



progress reports to department officials and administration to ensure support for the project process and resulting artwork.

Methods for Selection of an Artist(s), Artworks, Curator, and/or Organization:

- **Open Competition/Request for Proposals/Request for Qualifications:** This is a formal open call for artists to compete for a commission or purchase for a work of art/project. There are no restrictions other than the residency requirement, or the medium, or style defined by the Prospectus, or the standard criteria for selection of artists. Artists submit proposals directly in response to the call.
- **Invitational/Limited Call/Prequalified List:** This is an invitation to certain, identified, appropriate artists to submit materials for consideration on a Project. From this group, an artist(s) would be selected.
- **Hybrid Competition and Invitational Call:** Blends open and invitational call where there is a specific mailing list along with inviting other qualified artists to submit to call.
- **Direct Selection/Commission:** This is the direct identification of a specific artist/group/team who has been identified by the Committee as being capable of providing the requirements of the Project as defined in the Prospectus. With Direct Selection the artist is providing sole source services. Direct Selection may also be utilized in the acquisition of an existing, specific, work of art(s).
- **Direct Purchase/Acceptance of Donation of an existing work of art.**

Development of the Prospectus:

The Board, Committee, and/or Staff shall develop project criteria such as site, theme, media, scale, method of artist or work of art selection, residency of eligible artists, determination of the selection process, and other appropriate parameters. The artist(s)/team should be selected in a well-documented and accountable fashion and should be well matched to the project. The process should be flexible and responsible to the project's needs and the setting.

The Prospectus may take different forms including but not limited to Request for Proposals (RFP), Request for Qualifications (RFQ), or a hybrid RFP/RFQ.

The OMAC Board and Public Art Program staff uses review considerations for general project approval and where necessary, if acting as a jury, an Evaluation Criteria matrix that documents the process of final assessment and rating with scoring of all proposed public art projects. Evaluation Criteria may vary from project to project with the overall review considerations remaining the same.

Upon approval by the Board, the Prospectus may be forwarded to the User Department Director or any other appropriate administration officials as a recommendation for suggestions.

Distribution of the Prospectus: The Program shall provide public notice and make the Prospectus available through various venues and in multiple formats, i.e. digital, electronic, and in hard copy for any requestor through the project deadline.

Criteria for Selection of Artists or Works of Art:

Selection may be based on evaluation of any or all of the following elements: digital images of previous work, photographs, resumes, narrative or visual proposals, interviews, maquettes, or other appropriate



materials. These materials may be submitted at one or more phases of the Project for review by the Committee.

If an artist has a current, open contract with the City in excess of \$5,000.00, the artist is not eligible to apply for a new Project until the Notice of Acceptance has been issued. This clause may be waived at the discretion of the OMAC Board.

At the discretion of the OMAC Board, public display of artwork proposals shall be for the purposes of informing the public and receiving public feedback. The final vote for selecting work(s) of art shall remain solely with the Committee and/or the OMAC Board.

The OMAC Board shall not approve the selection of any Artist or Work of Art which has not been developed according to the procedures described in these Guidelines.

Proposals for, or existing, Works of Art that include subject matter such as the apparent representation of violence, inappropriate nudity, denigration of individuals or cultures, or desecration of significant cultural symbols, will be reviewed for their appropriateness for public display. Proposals for, or existing, Works of Art that include religious subject matter or symbols may be placed in a public space as long as it is not in a location where it can be revered and is solely for the purpose of exhibiting cultural or historical traditions.

Works of art will have reasonable maintenance requirements as specified by the artist and these requirements shall be compatible with routine city maintenance procedures or appropriate maintenance agreement with the artist to ensure maintenance can be performed by private parties. All works of art will have artist warranties lasting a minimum of one year.

The design of works of art will take into consideration issues associated with public spaces such as security, theft, vandalism, etc.

The design of works of art will take into account the specific needs and use patterns of the public space in which they will be located. For example, in parks, works of art will not block critical view corridors or impede public usage of key open space.

The Process of Creating the Work of Art:

If the artist is selected on the basis of a proposal/qualifications, then the preliminary design is reviewed as part of the initial artist selection process. Staff will work with the artist and/or design team to refine the design. Staff may make recommendations to the artists about the design. If the artist is not in agreement with the recommendations, then the Division Head will mediate discussions to arrive at a consensus among all parties. The artist's or design team's final design of the artwork will be presented to OMAC for review and approval.

A contract for the required services of the artist(s) shall be developed and administered by the Program staff. This contract may be a commission to create a design for a Work of Art, a commission to create a Work of Art, or a purchase contract to acquire an existing Work of Art, or other contractual means appropriate to the project.

Preliminary designs shall be included in the contract prior to fabrication, to be reviewed for safety concerns, structural or engineering requirements, durability, longevity, routine maintenance and conservation of all materials and components.

An artist may create/fabricate a selected Work of Art independently, collaboratively, or with subcontractors and may install the Work at the site or may create the Work on site.



The Program may acquire a selected design from an artist and execute the Work of Art under a separate contract with a consultant or contractor other than the artist, with permission of the selected artist.

Some changes to the final design may become necessary during the fabrication or installation phases of the project. This may be due to changes in the availability of materials, changes to the underlying facility, etc. If Program staff judge the changes to be substantive, a change order will be issued. Staff will ensure that OMAC, partners, and stakeholder groups are notified of any such change orders. A status report regarding the outcome of the change order will be provided to OMAC by Program staff.

The Program may acquire a work of art by an artist who is deceased upon recommendation of OMAC.



Ocala

Legislation Text

110 SE Watula Avenue
Ocala, FL 34471

www.ocalafl.gov

File #: 2025-1050

Agenda Item #: e.

Submitted By: Cultural Arts Supervisor Emily Parkman

Department: Growth Management

Ocala Municipal Arts Commission

OMAC Art Review Guidelines

Public Art Program Review Guidelines:

Ocala Cultural Arts staff will submit applications/proposals for public art projects and programming as well as make recommendations addressing the budget, type of art, number of works and/or projects/programming, method of selection, jury panel composition, artist honoraria, and other expenses related to artwork/project selection. Proposals can originate internally from division staff and City Departments or externally from partners, donors, artists, etc.

OMAC members, when reviewing applications for public art, projects, programming, acquisitions, donations for the City, must consider the following:

1. Site Selection:

- a. Lack of conflict with the principal purpose of the location;
- b. Suitability of the artwork's scale and character to the location;
- c. Role that the artwork would play as a citywide vs. neighborhood related feature;
- d. Diverse artists' work and diverse works of art citywide;
- e. Availability of suitable physical space for artwork;
- f. Appropriateness of temporary, rotating, or permanent installations in a given location;
- g. Presence of residents to enjoy the artwork and to deter vandalism;
- h. Environmental suitability of the artwork in the location; and
- i. Costs to establish and maintain at site with potential availability of secure funding sources.

2. Selection Process:

- a. Open Competition – opportunity is open to any professional artist meeting eligibility requirements
 - i. Broad, open call competition with no restrictions other than the residency requirement, or medium, or style defined by the Request for Proposals/Request for Qualifications, or the standard criteria for selection of artists. Artists submit proposals directly in response to the call.
 - ii. Many, varied applications/entries.
 - iii. Provides level playing field for all submissions with broad specifications.
- b. Limited Competition/Invitational – opportunity for specific type of artists or art to be considered via invitation or recommendation
 - i. Specific, identified, appropriate artists are invited to submit their qualifications/proposals for a project or submissions accepted through a recommendation process where one would be selected from this group.
 - ii. Reduced but more specified applications/entries.
 - iii. More focused call with specific criteria being considered for applicable artists.

- c. Hybrid Competition – a call to artists is sent to specific mailing list along with inviting other qualified artists to submit to call
 - i. Compromise between open and limited calls.
 - ii. Provides variation within a specified criteria with consideration for appropriate artists/groups reducing number of submissions received compared to full open.
- d. Direct Selection/Commission
 - i. Direct identification of a specific artist/group/team selected by staff/committee that will be capable of providing requirements of project.
 - ii. Sole Source for services thereby reducing timelines.
 - iii. Can be utilized for acquisitions and donations.

3. Artist Eligibility:

- a. Does the artist meet the criteria/eligibility for project/program?
- b. Has artist completed similar previous projects? Were they successful?
- c. Is the artist capable of undertaking proposed project/program within the proposed timeline and location?
- d. Does the artist have any conflict of interests for proposed project/program?
- e. Does the artist have any open contracts with the City in excess of \$5,000?

4. Work/Project Goals and Content:

- a. Does the proposed art/project/program coincide with City's goals?
- b. Does the proposed art/project/program have a positive impact on the site and/or surrounding community?
- c. Is the proposed art/project/program feasible to accomplish effectively?
- d. Is the project adhering to Visual Artist Rights Act (VARA)?
- e. Is the project without copy right/intellectual property violations, violence, inappropriate nudity, denigration of individuals or cultures, desecration of cultural/religious symbols, political messaging, signage/advertisements, and other inappropriate content?

5. Current Public Art Collection:

- a. Does the proposed art/project/program compliment the City's current collection?
- b. Does the proposed art/project/program diversify the City's current collection?
- c. Is the proposed art/program providing equitable distribution within the City for arts and culture?
- d. Does the proposed art/project/program have appropriate safety, durability, longevity, and minimal maintenance requirements?
- e. Is there maintenance funding secured to cover project's lifetime?



Ocala

Legislation Text

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www.ocalafl.gov

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Submitted By: Cultural Arts Supervisor Emily Parkman

Department: Growth Management

Ocala Municipal Arts Commission

Guidelines - Mural funded by the CRA

GUIDELINES – MURALS

Purpose: These guidelines outline the process and requirements for applicants seeking CRA funding for murals, with a focus on defining the responsibilities of both artists and property owners. The program is available to property owners and limited to non-residential and mixed-use buildings within the CRA subarea.

Design and Location Requirements

- A conceptual design for the mural must be submitted for review.
- Murals must be incorporated on one street frontage. Staff will evaluate the proposed location to ensure it is appropriate.

Maintenance and Quality Standards

- Murals funded by the program must be maintained by the property owner for at least five (5) years.
- The final product must be sealed with an ultraviolet, fade-resistant clear coat.
- The grant application includes an acknowledgment from the property owner regarding the maintenance term.

Prohibited Content

- Murals or photos may not include:
 - Advertisements for goods, services, or merchandise associated with adjacent businesses.
 - Alcohol, tobacco, adult entertainment, or any obscene or offensive materials.
- Letters, numerals, logos, emblems, or figures used to promote businesses are not allowed.

Consequences of Non-Compliance

- If the applicant fails to meet the guidelines and criteria for mural installation, the application will not be funded.
- The applicant will be required to remove the mural or photo at their sole expense.

Submission Requirements

- Due to the specialized nature of mural projects, only one quote is required for this particular work item. Two quotes must be submitted for all other work items.
- The quote must include an itemized list of expenses, such as artist fees, materials, insurance, wall preparation, sealing, scaffolding, etc.

- In addition to the other submittals detailed in the Program Guide, Applicants must provide:
 - Images of a color rendering or proposed mural project.
 - Images of the site and building where the mural/photo will be placed.

Artist Participation

- All participating artists must be active members of the Public Art Roster.
- Staff maintains a registry of artists for the roster, updated annually through submissions solicited via the City's website, distributed press releases, and promotion on arts platforms such as Americans for the Arts.

Application Review Process

- All applications must be reviewed at scheduled meetings of the Ocala Municipal Arts Commission (OMAC) before being presented to the CRA Advisory Committee and the CRA Board.
- OMAC members evaluate the conceptual design for the mural and may consider:
 - Size, shape, location, configuration, and use of the building/site.
 - Formal and stylistic elements, materials, and thematic congruity of the project.
 - Feasibility of the project.

OMAC Recommendation

- Staff will seek a recommendation from OMAC for approval or denial based on the considerations stated above.
- Staff may negotiate changes to submissions due to community feedback, space constraints, time limitations, or other factors.